DOCUMENT RESUME

ED 175 243 FL 010 435

AUTHOR Raimes, Ann
TITLE Problems and Teaching Strategies in ESL Composition. (If Johnny Has Problems, What about Joan, Jean, and Ywe-Han?) Language in Education: Theory and Practice, No. 14.
INSTITUTION ERIC Clearinghouse on Languages and Linguistics, Arlington, Va.
SPONS AGENCY National Inst. of Education (DHEW), Washington, D.C.
PUB DATE 78
NOTE 32p.
AVAILABLE FROM Center for Applied Linguistics, 1611 North Kent Street, Arlington, Virginia 22209 ($2.95)

EDRS PRICE MF01/PC02 Plus Postage.
DESCRIPTORS *Composition Skills (Literary): *English (Second Language): English Instruction: Higher Education: *Language Instruction: Language Skills: Secondary Education: Second Language Learning: Second Languages: Skill Development: *Teaching Methods: *Writing: Writing Exercises: *Writing Skills
IDENTIFIERS Information Analysis Products

ABSTRACT

This paper discusses the similarities and differences between teaching composition to native speakers and to speakers of English as a second language (ESL). The concepts, strategies and conclusions are applicable to learners of any second language. Basically, the point is that the conceptual function of language, that language is self-expression, has to be operative in composition instruction for native and non-native speakers alike. All composition students have to be taught to think originally and logically, to plan, write and rewrite. However, learners of second languages have additional problems to surmount and these have to be considered by teachers of ESL. These problems are considered here under five headings: (1) Sentence Structure and Grammar: (2) Rhetorical Structure and Organization: (3) Reading: (4) Vocabulary, Spelling and Idiom: and (5) What Students Write about and How They Feel about English: Content and Attitude. Each of these sections contains a discussion of the problem and a number of strategies for dealing with it. Bibliographical notes conclude the document. (AMH)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

ED175243

LANGUAGE IN EDUCATION: THEORY AND PRACTICE

14

Problems and Teaching Strategies in ESL Composition (If Johnny Has Problems, What about Juan, Jean, and Ywe-Han?)

Ann Raimes

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
NATIONAL INSTITUTE OF EDUCATION

THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL NATIONAL INSTITUTE OF EDUCATION POSITION OR POLICY

"PERMISSION TO REPRODUCE THIS MATERIAL HAS BEEN GRANTED BY

G Richard Tucker

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)."

Published by

Center for Applied Linguistics

Prepared by

ERIC Clearinghouse on Languages and Linguistics

FL010 435

Language in Education: Theory and Practice
Series ISBN: 87281-092-5

ISBN: 87281-100-X

May 1978
Copyright © 1978
By the Center for Applied Linguistics
1611 North Kent Street
Arlington, Virginia 22209

Printed in the U.S.A.

LANGUAGE IN EDUCATION: THEORY AND PRACTICE

ERIC (Educational Resources Information Center) is a nationwide network of information centers, each responsible for a given educational level or field of study. ERIC is supported by the National Institute of Education of the U.S. Department of Health, Education and Welfare. The basic objective of ERIC is to make current developments in educational research, instruction, and personnel preparation more readily accessible to educators and members of related professions.

ERIC/CLL. The ERIC Clearinghouse on Languages and Linguistics (ERIC/CLL), one of the specialized clearinghouses in the ERIC system, is operated by the Center for Applied Linguistics. ERIC/CLL is specifically responsible for the collection and dissemination of information in the general area of research and application in languages, linguistics, and language teaching and learning.

LANGUAGE IN EDUCATION: THEORY AND PRACTICE. In addition to processing information, ERIC/CLL is also involved in information synthesis and analysis. The Clearinghouse commissions recognized authorities in languages and linguistics to write analyses of the current issues in their areas of specialty. The resultant documents, intended for use by educators and researchers, are published under the title Language in Education: Theory and Practice.* The series includes practical guides for classroom teachers, extensive state-of-the-art papers, and selected bibliographies.

The material in this publication was prepared pursuant to a contract with the National Institute of Education, U.S. Department of Health, Education and Welfare. Contractors undertaking such projects under Government sponsorship are encouraged to express freely their judgment in professional and technical matters. Prior to publication, the manuscript was submitted to Teachers of English to Speakers of Other Languages for critical review and determination of professional competence. This publication has met such standards. Points of view or opinions, however, do not necessarily represent the official view or opinions of either TESOL or NIE.

This publication may be purchased directly from the Center for Applied Linguistics. It also will be announced in the ERIC monthly abstract journal *Resources in Education* (*RIE*) and will be available from the ERIC Document Reproduction Service, Computer Microfilm International Corp., P.O. Box 190, Arlington, VA 22210. See *RIE* for ordering information and ED number.

For further information on the ERIC system, ERIC/CLL, and Center/Clearinghouse publications, write to ERIC Clearinghouse on Languages and Linguistics, Center for Applied Linguistics, 1611 N. Kent St., Arlington, VA 22209.

From 1974 through 1977, all Clearinghouse publications appeared as the CAL-ERIC/CLL Series on Languages and Linguistics. Although more papers are being added to the original series, the majority of the ERIC/CLL information analysis products will be included in the Language in Education series.

PREFACE

While this paper discusses in detail the similarities and differences between teaching composition to native speakers and to speakers of English as a second language, the problems of students learning to write in any second language will be the same. They, too, will be struggling with the difficulties of composing compounded with the difficulties of acquiring the new language. This paper should, then, be of interest also to teachers of foreign languages who are concerned with helping their students acquire near-native competence in the writing of connected discourse.

I have worked closely with several colleagues in presenting workshops on the teaching of ESL composition, and it is out of these workshops that this paper has been developed. David Davidson, Gloria Gallingane, Uday Naval, and, in particular, Leslie Freeman have contributed a framework, ideas, and examples. I am grateful to them for their help.

PROBLEMS AND TEACHING STRATEGIES IN ESL COMPOSITION

(If Johnny Has Problems, What about Juan, Jean, and Ywe-Han?)

The learning of a language comprises much more than the learning of dialogues and the acquisition of "communicative competence" in the everyday version of the language in restaurants, post offices, and stores. It is one thing to be able to ask for the salt; it is quite another to be able to formulate concepts. Students learning a second language learn how to communicate in speech and in writing, but this learning is often built on short (one- or two-sentence) statements or responses in a predetermined sequence, such as in a dialogue, drill, or skit. There has been little emphasis on classroom activities that let students practice how to formulate and express ideas, how to argue and debate, how to criticize and how to refute--all of which are necessary if we are to have a real conversation and not just a social or business exchange. Responding to an irate taxi driver is one very useful communicative skill; expressing one's ideas on the tax proposal in the day's news is another. One line, or one word, will do for the former. Nothing less than logical connected discourse will do for the latter. Yet Sheridan Baker's statement that "the highest function of language is not communicative but conceptual" has unfortunately had little impact on ESL (or any other language) teaching materials and methods, which tend to stress the purposeful function of language in its everyday social, school, business, and home use (the speaker survives in interaction with <u>others</u>), rather than the conceptual function (the speaker expresses <u>self</u>).[1]

Teachers who are preparing ESL students to write in English in school or college cannot afford to neglect the conceptual nature of language. A student whose English functions adequately in an A&P supermarket suddenly reveals monumental problems in an essay on "success" (a recent topic for the writing skills assessment for

placement in the City University of New York). Problems with expression of ideas are harder to disguise in writing than they are in speech. When we speak, we all have our repertoire of "um's," "well's," "you know's," as well as gestures, facial expressions, and responses from a listener to get us over difficult patches. Native speakers and ESL students alike find that one of the major reasons writing poses a problem is that it is permanent and subject to careful, repeated scrutiny; the message must be carried entirely by the words, the syntax, and the discourse structure.

The spate of recent articles dealing with "Johnny" and his writing problems deal primarily with the difficulties native speakers face when they begin to write for school or college. They have to learn what amounts to a new language--at least the language of standard edited English and perhaps even the more formal academic English. They lack experience and confidence with the written mode; the very act of writing is unfamiliar, and the presentation of ideas for a stranger's eyes is intimidating. Students are awed by the authority of the printed, and hence of the written, word. Some state that they "hate to write." They are often not sure who it is they are really writing for, or even why they are writing at all. And frequently what they say differs radically from the standard or "prestige" dialect.

Students who are not native speakers of English face similar problems, and more besides. I am stressing here the difficulties that Juan, Jean, Ywe-Han, Marie and all those others in our classes have with composition, and not just with writing in English.[2] There is a distinction. Of Wilga Rivers's four categories of writing--writing down, writing in the language, production, and expressive writing--only the last one, which entails "using the code for purposeful communication," can truly be called composition.[3] This last category involves generating and expressing ideas in writing. The first three categories provide for writing exercises in the definable skills that writers need. In themselves, they do not provide practice in composing. All writers, when they compose, make choices. This is the difficulty and the joy of composition. A writer makes choices about content, organization, words, sentences, paragraphs. A writer who is not doing a controlled textbook exercise has no one telling him or her what to do or how to do it. And it is precisely the range of choices that makes composing so formidable. ESL students have not only the same problems as all other writers, but an additional set that comes from composing in another language. Their difficulties and some teaching strategies that deal with these problems will be the subject of this paper.

ESL students have to acquire or consciously learn the phonology, inflection, syntactic structure, vocabulary, and idiom of English.

It takes time to build up a bulwark of intuition that will keep the dragon Error from the gates. The students who are not skilled readers and writers in their first language have to learn not only a new language but new basic skills as well. The students who are fully literate in their first language come to English composition armed with the skills of reading and writing, but their strategies, based on familiarity with the rhetorical structure of the prose of their first language, are not necessarily directly transferable to the rhetorical structure of English. Faced with the task of learning how connected discourse works as well as how words and sentences are put together, faced perhaps also with a lack of experience in reading and writing in any language, ESL students often develop a resistant attitude toward English itself--the language, the culture, and the people. Gardner and Lambert show the importance of motivation for successful learning and the damaging effect of "anomie."[4] For teachers of writing, a student's resistance to writing combined with a resistance to the language itself presents an even more formidable challenge than that of the student's linguistic problems. But challenges are to be met.

One note of reassurance before we assess the dimensions of the challenge: many of the techniques devised to motivate students and to teach composition to native speakers are useful for ESL students, too. And this is fortunate, since in many schools native speakers and ESL students are in the same class, often a very large class. Teachers who use books of sentence drills intended to familiarize native speakers with the conventions of standard edited English will find that these books are useful for ESL students.[5] They need to be supplemented, however, as they neglect crucial areas of difficulty: articles, prepositions, idiomatic structures, comparative and superlative structures, and modal verbs, which text writers assume (often incorrectly, by the way) that native speakers control. And a teacher who chooses to use a text based on one of the following approaches will find it as useful to ESL students as it is to native speakers: examination of prose models,[6] paragraph writing according to a model,[7] free writing,[8] simulation games,[9] discussion of rhetorical principles,[10] detailed analysis of written texts,[11] heuristic devices to aid invention and getting started,[12] and writing from visual stimuli.[13]

The materials for native speakers are not the only elements adaptable for use with ESL students. The basic philosophies of instruction are, too. When we pick up the composition of an ESL student, we do not automatically have to look for and comment on errors. We must always, at any level--even including low-level composition--look at a piece of writing as a message conveying the writers' ideas. We must, by the assignments we create, give students an opportunity to discover their voice. We damage that important reader-writer relationship if we pick out in red all the mistakes

we can find, and do not react to what the writer was writing about. We do the writer harm if we are interested solely in the product and not in the process of writing.[14] Our students should have the same opportunities as native speakers to write drafts, to get feedback, and to rewrite. (I have just rewritten this paragraph twice and moved it here from somewhere else.) But--and a very important qualification for ESL composition teachers--even if we do pay scrupulous attention to encouraging our students to think originally and logically, to plan, write, and rewrite, we are still confounded by the additional problems that our ESL students have over and above any native speaker's difficulties. Let us turn to some of these problems.

Sentence Structure and Grammar

The most obvious and pressing problem for most teachers is that of errors in sentence structure and grammar. That is, after all, what teachers--or any readers for that matter--see first. There is a temptation for us all to see missing -ed endings, throw up our hands, and press down on our red pens, often without stopping long enough to realize that the student has used the -ed ending correctly 75 percent of the time. (This writer acknowledges such transgressions.) When we see what Mina Shaughnessy calls "derailed sentences," our first impulse is to write idiom, struc., or awk.[15] A student once asked me about a great many awk. comments on a returned paper: she thought it was a cry of pain from the teacher, which it undoubtedly was. If we examine why the student is writing awkward sentences, we often see that he or she is grappling with complex ideas and is taking risks in this good cause. The necessity of having to read and "mark" a considerable number of papers in one sitting sometimes makes us unable to see intelligibility through the fog of a few mistakes. Yes, there are six "wrong" words and a missing negative in the following passage from a student's composition--

> The most important quality that I expect in a spouse is understanding. My spouse would have to have a lot of patients with me because I am a very muddy person. Sometimes when I have a date with a girl, and I feel in a bad muddle, I usually take the hostility out on her. If she likes me, she mine it too much. But if she's not so found of me, it will probably be the end of the relationship. I have tried to change my muddy habits, but up to this day I still haven't masterdem.

Underlining or circling in red patients, muddy, muddle, mine, found, and masterdem might just make the student throw the paper

down in disgust (partly with himself). Instead, a comment here on the good use of an example, on the variety of sentence structure and clear use of punctuation, and above all on the lively content will set a frame of reference within which the student will want to correct word errors himself in order to make the point more clearly.

In spite of its many errors, notice how much easier it is to follow the passage above than this one:

> Some TV program are good and other bad for the children. For the children I woul not like that they watching programs there are not of agree with their age because the children should be suggestive or imitate. The parent should indicate the child, what program could to see them.

Here we get totally lost in the confused syntax of the second sentence: the relationships between the parts of the sentence are unclear. How does that because clause fit it? We hardly know any more what idea the writer is trying to express. The wrong words used in the first passage give the reader far less trouble--a pause to work out that muddy means moody, perhaps, but the writer's message is generally unimpeded. This difference between "local" (minor) errors in the first passage and "global" (overall sentence organization) errors in the second passage is a crucial one. Marina Burt and Carol Kiparsky, in their very useful reference book, point out how the correction of the global errors of sentence structure immediately works wonders for the intelligibility of the prose.[16] A few wrong words or missing -s endings do not necessarily obscure the ideas. And composition teachers should be looking primarily for ideas, not for mistakes. In the following sentence, the missing the is small fry compared to the confusion introduced into the sentence by the intrusive who:

> Career prospects should be first thing that a person who looks for in his first job.

It is especially these "derailed" sentences that make ESL students' writing such a difficult problem for teachers. Derailments frequently occur when students attempt to use the academic voice and to make their sentences more complex. They begin a sentence with something other than the subject and get lost in the process:

> Dealing with a subject such as crime it wouldn't have been to tough of a task to do so.

They try a who or a which clause, which makes the sentence look long enough for it to end:

A person who majors in history in college and can't get a desent job.

They subordinate in the wrong way, in the wrong place:

Because she had an accident, she always drove fast.

Why do they do this, we might ask. Why don't they stick to what they (and we) know they can do--the simple subject-verb sentence? But we want our students to take risks to advance beyond Dick and Jane, to try out newly acquired or almost acquired syntactic forms, and if we don't encourage them to do that in our classes, then they might be cautious forever. We have to try to understand why our students write these types of sentences. They might be translating from their first language; they might be trying out what they assume is a legitimate structure of the target language, but are hampered by insufficient knowledge of correct usage; they might be unsure of what they are trying to express (and would therefore flounder in any language); or they might be insecure in the situation in which they find themselves and retreat from it, in defense, into unintelligibility.

Leslie Freeman came across this passage in one of her students' papers, describing an interview with another student about an important person in her life.[17]

Is good to know that someone always kept a good memory of someone close to and dear too. Sometime is not necessary to know a person visually. The legend of a person remain alive in many memories that one could picture the aquantence.

As I made an interview of what individual is or had being more memorable to my interviewer that made me espression of knowing her la comadre (Godmother) the same length of time.

She talked to her student about this piece of writing. He explained that he had felt it was not quite "proper" for him to be interviewing another student in the class and writing down information she had given him about her private family life. He then talked lucidly about the interview as follows:

As I was interviewing this lady, she began to talk to me about her godmother and the relationship that assisted between godmother and godchild. The way she spoke about "comadre"--the name she was known by in her community--was in a way that it make me feel as if I have made her acquaintance before.

He had had a clear idea of what he could say, but he needed to feel it was appropriate before he could articulate what he knew.

Thus, if the student is experiencing difficulties with grasping the concept of sentence structure, the teacher should be certain that he or she knows what is causing the problem before assigning exercises. If the difficulty arises from an inappropriate or unclear assignment, then it is the teacher who needs to do the "remedial" work. If the problem results from the student's native language interference, interference from developmental stages of interlanguage (hypotheses made about the target language based on an incomplete knowledge of that language),[18] expectations about the nature of academic prose, or interference from nonstandard elements in a spoken dialect (first- or second-generation immigrants who live in a neighborhood where a nonstandard dialect is spoken will pick up and learn this dialect of English), the student's writing will contain grammatical errors, word choice errors, and the syntactic errors of derailed sentences. The teacher, therefore, needs to devise teaching strategies. Some suggestions follow.

Strategies

A variety of avenues of attack are open to the teacher. Freeman's technique of talking with the students, asking them what they want to say, and taking dictation as they say it has proved in many cases to help the teacher establish the causes of the lack of intelligibility; the personal discussion about the students' writing also provides the students with a valuable English-speaking audience for the expression of their ideas. Ideas, note. Not just rehearsal of pattern practice sentences or paragraphs, but concepts that the students form and want to (or have to) put on paper. In a one-to-one conference, grammatical structures can also be explained more effectively than in a classroom, for here the teacher has the student's undivided attention and can use examples that are of personal interest to the student, or examples from the student's own writing. I once saw a student's eyes light up with the joy of sudden comprehension as she "got" in real light bulb fashion the difference between the -s on a plural noun and the -s on a third person singular verb. We had, incidentally, been "doing" that very point in class for a week or so. Of course, one-to-one conferences take time, a luxury item for many teachers. So assignments take their place, and many of these are extremely helpful. They focus the student's attention on a specific feature, they can be assigned to an individual, a small group, or a whole class, and they can be short and therefore quickly checked. Some examples follow.

1. Sentence-combining exercises based on a particular pattern give practice in lexical and syntactic embedding. For example, to practice embedding of relative clauses, students can be given a series of pairs of sentences such as:

That is the man. He robbed me.[19]

Some ESL textbooks contain such structurally controlled sentence-combining exercises.[20]

2. Combining of short kernel sentences, or de-combining of long convoluted sentences from the students' own writing, gives groups of students or the whole class an opportunity to work out the options available to a writer and to explore new sentence patterns.

3. Controlled compositions let students work on discrete grammatical points by making one change and any resulting changes throughout a passage. For example, students rewrite a passage changing the subject, e.g. a girl, from singular to plural. This type of exercise is basically a grammar manipulation exercise, but students are working with connected discourse instead of with the single, isolated sentences of so many grammar exercise textbooks. They can also work on passages of their own writing, using the structure to be practiced, and then rewrite their own composition. For example, they write a paragraph beginning "A girl in my country usually..." and then rewrite it as "Girls in my country usually...." Controlled composition textbooks are available at various levels.[21]

4. Fill-in-the-blank passages offer deleted words--not every seventh word necessarily, as in the original cloze test, but the words the student is having difficulty with: all the pronouns, all the articles, etc. Passages can be chosen from literature, journalism, or again from the student's own papers.

5. Rephrasing sentences gives practice in syntactic or stylistic options. When students are asked to express a stated idea in a different way, they become aware of the choices a writer makes. They also practice sentence patterns. For example, they rephrase "She has ten children and six cats" as "She has not only ten children but six cats as well." Or they can write captions for a cartoon, exploring tone and register as they devise, for example, different ways of expressing "I didn't do it" to various people in varied situations.

6. Expanding sentences with details provides syntactic practice with modifiers and rhetorical practice with illustrative details. Students can begin with a sentence like "The boy kissed the girl" and add details to it to answer such questions as What kind of boy? Where did he kiss her? When? Why? How? What was she wearing?[22]

7. Assigned, but "free," writing tasks let the students write freely whatever ideas they have on a given subject; at the same time, however, the assignments are carefully controlled in that the topic is chosen by the teacher--chosen precisely because it is likely to generate on paper the specific rhetorical form and syntactic structures the students need to practice. James Moffett sees "cognitive stimulation" as the "best developer of syntax." He noticed third-graders using If... or When... structures in their journals--both unusual structures for eight-year-olds. But they were reporting on observations of candle flames and needed the structures to express the fact that "if I cover the candle with a jar, then it goes out."[23] The choice of topic, then, needs to be given more thought than just "Is this interesting?" We need to consider what kind of writing the topic will generate. A student who is asked to interview another person and describe that person's daily routine, for instance, will inevitably be dealing with chronological organization and with the third person singular present tense -s inflection. The teacher can review this in advance.

Marking a paper

As soon as totally free writing is assigned, teachers face the old problem of how to mark a paper with a lot of mistakes in it. There is no one solution, nor should there be. There are as many solutions as there are teachers, teaching styles, learners, and learning styles. The way you would mark the passage on page 4 would probably be different from the way I would mark it: different, but not necessarily better or worse. Some teachers select from each paper a few grammatical items (articles or -ed endings, for example) and correct only those errors. Others might select the same few items but merely indicate where an error occurs--by underlining or by an X in the margin--instead of correcting it. Some teachers mark cumulatively; that is, once a grammatical item has been discussed, explained, and practiced in class, errors in it are indicated or corrected. Others merely indicate errors in items that have been practiced, but correct all others. Some teachers work from a numbered checklist of which all students have a copy: if articles appears as number 8 on the list, the teacher writes an 8 in the margin of the line containing the error. Others attach a completed checklist to each paper. Donald Knapp has devised a system of using a checklist to reinforce a student's successes.[24] Michael Witbeck uses peer correction procedures, with students working in pairs.[25] Many teachers feel that students are capable of finding errors themselves and write a note like "There are seven errors with articles. Can you find them?"

Various studies on the relative value of end or marginal comments, or of positive or negative comments, tell us little about what most helps students to improve their writing.[26] But if we want our students to keep on writing, to take pleasure in expressing ideas, and to revise and polish, then we should always respond to the ideas expressed and not only to the number of errors in the paper. A system that the students truly understand, that generates questions about writing, and that leads to revision for the sake of the reader is a system that each teacher needs to develop--a simple, consistent system, with positive feedback to the students. Paul Diederich, author of the classic Measuring Growth in English, believes that "noticing and praising whatever a student does well improves writing more than any kind or amount of correction of what he does badly."[27] This applies to Juan as well as to Johnny.

Rhetorical Structure and Organization

The need to work on sentence error is a very real need, but we teachers of ESL students must not let it swamp us. Peter Elbow notes that "it's no accident that so much attention is paid to grammar in the teaching of writing. Grammar is the one part of writing that can be straightforwardly taught."[28] Many of us try, though, to pay attention to the structure of the composition as well as to the structure of the sentence. That is, we try to teach our students something about the rhetorical structure of English, how one idea follows another, how an idea is supported by details, how a paragraph is structured, how an essay is put together. The problem is that not all of us agree on the rules of rhetorical structure and organization as we do on the rules of subject-verb agreement. There is no one rule for the position (or even the existence) of the topic sentence of a paragraph. ESL texts offer models of rhetorical forms (description, chronological narration, comparison and contrast, etc.) and ask students to imitate them in a kind of rhetorical pattern practice, or they offer pages of instruction on how paragraphs and essays should be organized. Very few let the students actually do it themselves.[29]

Native speakers of English have to learn how to organize their ideas so that they are as clear as possible for the reader. This is especially difficult for most ESL students. The question of rhetorical structure and how it differs from one culture to another is discussed fully by Robert Kaplan.[30] Certainly many of us have read prose written by speakers of Spanish, Chinese, or Arabic that seems flowery, circular and evasive, or convoluted compared to the linear movement of the English paragraph and essay, in which the

topic-support form reflects the subject-predicate form of the English sentence. Kaplan suggests that students literate in their first language transfer the written structure of that language to English--with very un-English results. Even if some universal concepts of rhetorical structure underlie the cross-cultural differences, these have not yet been articulated clearly enough to be teachable, so ESL students in the meantime need to be familiar with the major modes of written organization in English, modes that will be clear and familiar to a reader.

Strategies

1. Kaplan advocates (a) the study and imitation of prose models, following the pattern of paragraph organization; (b) making outlines of professional writing to discover the principles of organization; and (c) putting into order the "scrambled" sentences of a paragraph. These techniques begin--and sometimes end--with writing initiated by someone other than the student in the composition class.

2. Michael Donley proposes the technique of line-by-line dictation of a paragraph, with a pause for discussion after each line of what might lie ahead.[31] This technique can be expanded to include the use of the students' own compositions. After the whole passage has been discussed and dictated, it is examined in detail for the devices that link one idea to another: linking words, relative and demonstrative pronouns, referential pronouns, verb tenses, subordination, and comparatives, for example. This is dealing in a concrete way with what Ross Winterowd calls the "grammar of coherence," a grammar as important for the ESL student writer as the intra-sentence grammar.[32] Students need to know not only how to put words together to make a sentence, but how to put ideas together to make sense.

3. Barry Taylor proposes that even low-level ESL students begin to work on the basic structure of a paragraph and specifically on the ways to establish chronological order. Students interview a partner and write a paragraph about the partner, using a list of questions as a guide. Or they write a paragraph from a chronological list of activities, adding details, frequency words, linking words, and a topic sentence. Taylor's view coincides with my own that ESL composition teaching should begin early because "non-linguistic factors [intellectual and logical factors] are significant in learning to write."[33]

4. My own text, Focus on Composition, addresses the issue of organization after the students have put some ideas down on paper.[34]

The students are encouraged to ask questions about their own and each other's writing: "Why did I put that idea first?" for instance. In this way, prime importance is given to writing a draft. Once the ideas are down on paper, the students look at what they have written and begin to see that the organizing of these newly generated ideas should not be arbitrary. Choices open up, and the students begin to feel more in control as they select from the vast number of options available to them as writers.

5. Students can examine passages of writing (professional and their own) to make predictions about organizational links:

   a. They can be given a prose passage with the linking words and phrases deleted. They can read this aloud, making selections for the blanks as they go, or they can work together in groups to select the best alternative.

   b. They can be given lists of ideas with the cohesive links removed, to make up into a paragraph.

   c. They can be given the "skeleton" sentences of a paragraph (particularly a narrative paragraph), to which they add details, confronting as they do so their options for developing a point and for moving from it to the next one. For example: Add details to develop and illustrate the idea of the first sentence and to lead up to the last sentence: An uncomfortable car is a nightmare on a long trip....When you arrive at your destination, you feel exhausted.

In the same way as good readers rely on prediction, good writers should build into their writing the possibility for the reader to predict what will come next and perhaps even what form it will take. If students read a great deal and analyze what they read for its organizational structure, and if they are encouraged to view their own writing as something that will be "reading" for somebody else, they will see a valid reason to work on improving the structural organization of their compositions. In a class where teacher and students read, comment on, and give advice about student-produced writing, the students will be encouraged to work on how they are expressing their ideas and on making them as lucid and as grammatically accurate as possible for a familiar audience.

Reading

The study of rhetorical structure and organization is thus intimately related to reading and analyzing what has been written.

Composition teachers cannot restrict themselves solely to composition. Reading is essential in that it is the study of what has been written. A knowledge of our students' reading level is necessary, for students who have not mastered the basic skills of reading and writing in their first language will certainly have far more difficulty with reading and writing in English than literate students. In planning lessons, the teacher has to know if he or she is teaching these skills to students who would need "remedial" work in their own language. If so, the teacher can take much less for granted and has to concentrate on such basic skills as finding the main idea in a passage and then writing a passage with a main idea. Many ESL reading texts contain good exercises on synonyms, word forms, and prepositions, which direct the students' attention to the words of the reading passage. But they also need exercises to help them with reading speed and comprehension, and with the ability to abstract and make inferences.

Strategies

1. To determine a student's reading ability, cloze tests are useful. These tests, in which every seventh word in a short passage is deleted, have been found to be a good measure of reading comprehension and to correlate highly with scores on overall language proficiency tests.[35]

2. To improve students' reading ability, timed readings can be assigned, followed by questions on the content and inferences, and exercises on contextual clues to the meanings of words. Practice with syntactic patterns can also help students to read in "chunks" of meaning, rather than word by word. Sentence de-combining reveals the chunks and is especially useful for relative clauses.

3. Syntactic practice through sentence completion or sentence combining will aid successful reading, and the reading then will reinforce syntactic meaning. When readers or writers can predict what is coming next, they will feel more secure. But assigning masses of reading does not do the job. Selections and tasks have to, once again, be chosen with care by the teacher if students are to use "structural expectancy" as a reading aid.[36]

4. Reading extensively does have its own value: it reinforces the syntax and lexicon of English and also exposes the readers to the cultural component of rhetorical structure and the writer's values within the culture. It is thus an invaluable resource for the content and form of writing in English.

5. ESL reading specialists are now beginning to propose ways of helping students improve their reading by having them make hypotheses which they then confirm or modify.[37] As we read, we predict what is coming next. If students become aware of this from their reading exercises, they will realize that when they write, that is, when they "make" their own reading for a reader, that reader will be predicting and hypothesizing from their writing, too. Such an awareness takes writing out of its classroom vacuum.

Vocabulary, Spelling, and Idiom

If students also increase their knowledge of vocabulary and idiom through reading exercises or through extensive reading, that can only help their writing. Errors in word choice, word form, word ending, or idiom are what many readers jump on immediately, whatever the level of the content. So work on these problems is important from elementary to advanced levels. When a student has to write well to pass a course, to get into college, or to get a job, vocabulary should be a part of every composition class, especially the vocabulary that is specific to composition, such as formal academic vocabulary and technical terms. The necessity for direct, systematic vocabulary instruction is stressed for native speakers by Mina Shaughnessy,[38] and for ESL students by Jack Richards[39] and Elliott Judd.[40] As Richards points out, there are few researchers and text writers who deal with direct instruction, as opposed to the incidental teaching of vocabulary through other activities such as reading.

As in the case of sentence error, it is useful to try to assess the causes of errors in vocabulary and spelling. When is a word "wrong"?

> It could be a wrong word form: efficiency used for efficient. (All the examples come from actual students' papers.)
>
> It could be a wrong choice of word: arrive to instead of in or at. Errors of this type occur frequently with prepositions and compound verbs.
>
> It could be a cognate form: assist used for attend (asistir in Spanish).
>
> It could be phonetically similar to the correct word: muddy instead of moody, assist instead of exist, patients instead of patience.

It could be a circumlocution for an unknown word: someone who write for the newspaper instead of journalist.

It could be a non-word in English, a representation of a word never seen in writing by the student, who makes an approximate guess at the spelling: as a manifact used for as a matter of fact.

It could be misspelled because the student does not know or does not apply the rules: recieve, makeing, puting.

It could be misspelled because of the way the student pronounces it. There is a conflict between the phonetic system of English and the student's first language, but the misspelling produces a real word in English. This is especially confusing for the reader: most instead of must, leave instead of live, when in place of went, mine in place of mind.

It could be the wrong word in the context: Nobody can dissent those facts (used for deny).

It could have the wrong inflection: differents houses, bringed, she bring_, those are mines.

It could be a word from the spoken register instead of the written: Lady Macbeth was a real dumbo.

It could be not so much wrong as just a cliché and unsuitable, as with the repeated use of nice, pretty, thing, something, etc.

What causes these wrong words? Native language or developmental influence, logical assumptions, wild guesses, carelessness, or desperation? Or has the student never used a dictionary before? Once the teacher has some idea of the causes, which the student's writing or conversation usually reveals, teaching strategies can be devised. Or, better, learning strategies. For here more than in any other area of composition teaching, the teacher can only point the students in the right direction.

Strategies

Where there are systems, they can be taught. Students should not be led to see English as an impenetrable mass of unsystematic word formation and spelling. Teachers can do the following:

1. Work with students on common prefixes and suffixes.

2. Introduce its word forms (suggestive, suggestion, suggest, suggestively) and connotations every time a new word is introduced in class.

3. Present students with pairs of words commonly confused and have them use the words in sentences: weather and whether, accept and except.

4. Encourage students to keep a notebook and to enter into it, in a sentence, every new word they come across.

5. Use cloze passages with tricky words deleted. If students work on these passages in small groups, they will discuss suitable words for each blank space, and will thus often learn a great deal about connotation from each other. A technique I use often is to give three students a passage with blanks: they select whatever words they think are appropriate. Then I give each group lists of three possible words for each blank, one of the words being the author's choice, and the other two thesaurus substitutes. Then we all discuss the meanings, associations, register, structural properties, and derived forms of each word.

6. Introduce students to the most common spelling rules, e.g., doubling, final e, final y.

7. Use dictation exercises to help students translate speech into writing. Lists of paired words can be put on tape, for example. In this way the teacher will, as Shaughnessy urges, "develop an awareness of the main discrepancies between the student's pronunciation of words and the models of pronunciation upon which the spelling system is based."[41]

8. Introduce the students to academic vocabulary--the words that are not used in speech but in formal writing. Words like therefore, however, and in contrast must be presented in the context of the ideas they connect. As this vocabulary of coherence relates to the context of a whole passage of connected discourse, exercises involving single sentences or even pairs of sentences will not demonstrate the range of use. ESL texts fail us badly here. Most of the exercises that deal with these "transition" or "linking" words do so within two sentences, with very little regard to the very different contexts required for the use of many connectors, particularly those that express contrast; nevertheless and on the other hand, for instance, are often listed together but are rarely synonymous and interchangeable.

9. Introduce the students to any "key words" necessary for any one piece of writing; for writing about the family, for example,

relationship words and terms like nuclear and extended might be presented and used in discussion before writing.

10. Encourage the students to work alone with available programmed spelling texts or vocabulary development texts.[42]

With all this additional work to be done in a composition class on vocabulary, spelling, idiom, sentence error, reading skills, and rhetorical structure and organization, teachers might well wonder why they are assigned only an hour or two a week for this mammoth task, and why the teaching of composition is left until so late in the student's exposure to English. The formidable challenge I spoke of earlier (on page 3) begins to reveal its true dimensions. It is not at all surprising that in ESL composition classes the process of composing and the invention of original ideas has taken a back seat behind all the looming giants of "correct usage." But we are not done yet. There is another problem area that the teacher of ESL composition has to face.

What Students Write about and How They Feel about English: Content and Attitude

What makes a composition class in ESL different from a grammar class? It should be that there is attention paid to the ideas, the flow, the pauses, the juxtapositions, the imagery that make a piece of writing live. How many grammatically accurate but deadly dull compositions have we all read? Probably far too many for our liking and for our view of ourselves as good composition teachers! The composition with flair and originality, one that is reaching out to a reader, is a welcome relief even if it has -s endings all in the wrong places. "Here's a writer," we say, and the business of helping put the -s in place appears easy.

But we should also ask ourselves how many deadly dull topics we have assigned. Some ESL texts, when they depart from syntax and grammar exercises, ask students to write about their families, school, and events in their past. Texts for native speakers, on the other hand, abound in devices for motivating students to write: photographs, cartoons, controversial readings, mysteries, games, and problem solving. Only a few ESL texts contain tasks of this nature. We know from research on the composing process about the mechanical response to much school-initiated writing, those age-old topics that teachers assign. Yet we still assign them, mark the errors, and give grades.

In the fear of developing negative attitudes toward writing, we do sometimes turn away from these trusty old cross-cultural topics and ask our students (especially those in a class with native speakers) to write about current issues: elections, pollution, marijuana, abortion, or teenage rebellion. We forget that they find reading difficult and that they know very little about the politics and ecology of this country. And, of course, their religious, cultural, and family backgrounds often allow no pros and cons on certain issues. There is no chance of an opposing opinion being considered in the face of a lifetime of firmly entrenched and mandated beliefs. Students turn away from writing if they are asked to discuss culturally alien topics.

It is interesting to note that when writing centers were set up in the U.S. in the early 1970s to offer students help with "fundamentals," those fundamentals turned out to be not grammar and sentence structure as everyone had supposed, but rather the "problematic attitude of the students toward 'English' and toward themselves as potential users of the language."[43] These were native speakers of English. Such attitudes are even more widespread among ESL students. They might be recent immigrants, suffering from culture shock, feeling lonely, alienated, and resentful. They might be from professional families in their own country, now employed in menial jobs because of difficulties with the language. Their families might be unemployed. They might be separated from their families, trying to adjust alone to a new language and new values. They might be trying to adjust to a "modernized" society from a background of a more traditional society and suffering from the resultant "clash of consciousness."[44] In such circumstances, they view any contact with the people and the language as agonizing.

When we are preparing our composition classes and making plans for what the students will write about, we have to remember the students who might already feel resistance to "English" and to writing in English for an English-speaking teacher.

Strategies

I have always found it useful, for myself as well as for the student, to confront a problem like this head-on by talking about it in private with the student. The expression of some of the resentment clears the air. Sometimes students can be asked to write about their feelings toward the new language and culture. If we point out to students that their attitude is endangering their successful learning of the language, which in turn is preventing adaptation into the society, they often begin to try to overcome their resistance or, by expressing it, to confront it directly.

For such students, classroom topics for discussion and writing are more successful if they are somewhat de-personalized at the outset. Pictures to react to, passages to read, moral problems to debate, scenes to describe, and activities to narrate can be whole-class assignments that students can write from varying points of view. A photograph of a village scene, for example, can be described first in a positive manner by the students, and then the description can be rewritten with a negative response. Students thus write two versions and compare their own papers with other students', noting the organization, inclusions and exclusions, beginning and ending, vocabulary, sentence structure, number of sentences, and the most interesting part of each description. Topics like "What I Dislike about the U.S.A." are to be avoided at all costs, except in discussion in a private conference.

Composition classes can be made or marred at the time of choosing topics. Whether teachers use a text or their own materials, when they ask students to put pen to paper, they are asking for an incredibly complex set of operations to begin. These operations involve concepts, mechanics, information, motor skills, logic, imagination, diligence, care, and more besides. Choosing a topic is thus not something to be done lightly, as the right topic can initiate classroom activities for many, many lessons. It is at the time of selecting a topic that the teacher decides on the intellectual challenge of the task and establishes priorities and types of activities. The following questions for teachers to answer as they choose composition assignments reveal the complexity of the job:

- How many students in this class have a resistant attitude toward English?
- What topics should I avoid, if any?
- What will this group of students enjoy writing about?
- What topic will students learn from--not only about writing but about the subject matter?
- What will I enjoy reading?
- Would I be interested in writing on this topic?
- What rhetorical structures is this topic likely to generate (spatial order, analysis, argument, etc.)?
- Are the students prepared to handle them: have they read and analyzed such structures and have they tried them out themselves?

- What vocabulary and idioms do the students need to write about this topic? How can I prepare them?
- What sentence structures is the topic likely to generate (past tense, conditional clauses, modifiers, indirect speech, etc.)?
- Do the students know how to use these structures?
- What reading material will prepare the students for this topic, either in content or in structure?
- Whom will the students be writing for: me, other students, or an outside reader?
- How will I incorporate time for the process of composition (planning, writing drafts, revising) into my lessons?
- What will I look for as I read the essays on this topic?
- How can the students help each other?

Conclusion

Choosing topics is, as we have seen, but one of the tasks confronting the composition teacher, albeit an important one. This paper has discussed the problems that ESL students have with sentence structure, grammar, rhetorical structure, organization, vocabulary, spelling, idiom, reading, and attitude toward English, and has suggested some ways of dealing with these problems. But the problems, many as they are, do not constitute the entire range of considerations for the composition teacher. They represent the additional needs of ESL students--additional, that is, to the basic content of any composition course: attention to the writer's options, to the forming of concepts, to the expression of ideas for a reader, and to writing as a process and not just a product. For Juan as well as for Johnny, learning to compose is learning how to express ideas in writing. The rest is ancillary.

NOTES

1. Sheridan Baker, The literate imagination, in The written word, ed. Sheridan Baker, Jacques Barzun and I.A. Richards (Rowley, Mass.: Newbury House, 1971), 7.

2. Maryruth Bracy, Controlled writing vs. free composition, TESOL Quarterly 5, (Sept. 1971), 239-46.

3. Wilga Rivers and Mary S. Temperley, A practical guide to the teaching of English as a second or foreign language (New York: Oxford University Press, 1978), 265.

4. Wallace Lambert and Robert Gardner, Attitude and motivation in second language learning (Rowley, Mass.: Newbury House, 1972), 16.

5. For example, Susan Fawcett and Alvin Sandberg, Grassroots (Boston: Houghton Mifflin, 1976). There are many similar texts available.

6. For example, Gerald Levin, Prose models (New York: Harcourt Brace and World, 1964, 1970).

7. For example, Charles Kaplan, Guided composition (New York: Holt, Rinehart and Winston, 1968).

8. For example, Ken Macrorie, Telling writing (New York: Hayden Book Company, 1970).

9. Lynn Troyka and Jerrold Nudelman, Taking action: writing, reading, speaking and listening through simulation games (Englewood Cliffs, N.J.: Prentice-Hall, 1975).

10. For example, James Bell and Adrian Cohn, Rhetoric in a modern mode (Beverly Hills: Glencoe Press, 1976).

11. For example, Francis Christensen, The student workbook: the sentence and the paragraph (San Francisco: Canfield Press, 1969).

12. Interesting lists of questions to generate material can be found in Richard Young, Alton Becker, and Kenneth Pike, Rhetoric: discovery and change (New York: Harcourt Brace and World, 1970) and in Ross W. Winterowd, The contemporary writer: a practical rhetoric (New York: Harcourt Brace Jovanovich, 1975).

13. Writing assignments in response to cartoons, paintings, etc. can be found in Fred Morgan, Here and now (New York: Harcourt Brace Jovanovich, 1972). For photographs, a good source is Hart Day Leavitt and David Sohn, Stop, look and write! (New York: Bantam Books, 1964).

14. Janet Emig, The composing processes of twelfth graders (Urbana, Ill.: National Council of Teachers of English, 1971). This is a classic study of the writing process.

15. Mina Shaughnessy, Errors and expectations (New York: Oxford University Press, 1977), 10. This is a seminal text for teachers of composition to basic writing students, whether native speakers or ESL.

16. Marina Burt and Carol Kiparsky, The gooficon: a repair manual for English (Rowley, Mass.: Newbury House, 1972), 5-8.

17. This account of Dr. Freeman's experience was presented at a workshop at the College Composition and Communication Conference in Denver (March, 1978). I am grateful to her for supplying this information.

18. Larry Selinker, Interlanguage, International Review of Applied Linguistics 10 (1972), 209-31.

19. David M. Davidson, Sentence combining in an ESL writing program, Journal of Basic Writing 1 (Spring/Summer 1977), 61.

20. For example, Gloria Gallingane and Donald Byrd, Write away (New York: Collier Macmillan, 1977).

21. For example, Gay Brookes and Jean Withrow, 10 steps: controlled composition for beginning and intermediate ESL students (New York: Language Innovations, Inc., 1974) and Linda Ann Kunz, 26 steps: a course in controlled composition for intermediate and advanced ESL students (New York: Language Innovations, Inc., 1972).

22. Ann Raimes, Focus on composition (New York: Oxford University Press, 1978), 64.

23. James Moffett, Teaching the universe of discourse (Boston: Houghton Mifflin, 1968), 180.

24. Donald Knapp, A focused, efficient method to relate composition correction to teaching aims, in Teaching English as a second language, ed. Harold B. Allen (New York: McGraw-Hill, 1965), 271-80.

25. Michael C. Witbeck, Peer correction procedures for intermediate and advanced ESL composition learners, TESOL Quarterly 10 (Sept. 1976), 321-26.

26. For example, R. Stiff, The effect upon student composition of particular correction techniques, Research in the Teaching of English 1 (1967), 54-75.

27. Paul Diederich, Measuring growth in English (Champaign, Ill.: National Council of Teachers of English, 1974), 20.

28. Peter Elbow, Writing without teachers (New York: Oxford University Press, 1973), 138.

29. Students do their own organizing in, for example, Mary Lawrence, Writing as a thinking process (Ann Arbor: University of Michigan Press, 1972) and Raimes, Focus on composition.

30. Robert B. Kaplan, Cultural thought patterns in intercultural education, Language Learning 16 (1966), 1-20; Contrastive rhetoric and the teaching of composition, TESOL Quarterly 1 (Sept. 1967), 10-16; Composition at the advanced ESL level: a teacher's guide to connected paragraph construction for advanced-level foreign students, English Record 21 (1971), 53-64.

31. Michael Donley, The paragraph in advanced composition: a heuristic approach, English Language Teaching Journal 30 (April 1976), 224-35.

32. Ross Winterowd, The grammar of coherence, College English 31 (May 1970), 828-35.

33. Barry P. Taylor, Teaching composition to low-level ESL students, TESOL Quarterly 10 (Sept. 1976), 309-19.

34. Raimes, Focus on composition.

35. Jonathan Anderson, A technique for measuring reading comprehension and readability, English Language Teaching 25 (1971),

178-82 and John Oller, Cloze tests of second language proficiency and what they measure, Language Learning 23 (1973), 105-8.

36. Mary Ellen Pierce, Sentence-level expectancy as an aid to advanced reading, TESOL Quarterly 7 (Sept. 1973), 269.

37. Donald Knapp, "Hypothesizing: How Can Teachers Foster this Key Factor in Reading?" Paper given at Fifth Annual Conference of New York State English to Speakers of Other Languages and Bilingual Educators Association, Rochester, N.Y. (October, 1975).

38. Shaughnessy, Errors and expectations, Chapter 6.

39. Jack Richards, The role of vocabulary teaching, TESOL Quarterly 10 (March 1976), 77-89.

40. Elliott Judd, Vocabulary teaching and TESOL: a need for reevaluation of existing assumptions, TESOL Quarterly 12 (March 1978), 71-76.

41. Shaughnessy, Errors and expectations, 179.

42. For example, Helen Barnard, Advanced English vocabulary (Rowley, Mass.: Newbury House, 1971) and George Feinstein, Spelling demons (Englewood Cliffs, N.J.: Prentice-Hall, 1973).

43. Learning Skills Centers: a CCCC report (Urbana, Ill.: ERIC Clearinghouse on Reading and Communication Skills, 1976), 15. ED 130 276.

44. Mark A. Clarke, Second language acquisition as a clash of consciousness, Language Learning 26 (December 1976), 377-90.

[Documents identified by an ED number may be read on microfiche at an ERIC library collection or ordered from the ERIC Document Reproduction Service, P.O. Box 190, Arlington, VA 22210.]

ANN RAIMES (M.A., Cornell) is Assistant Professor of English at Hunter College, City University of New York, and coordinator of the developmental English writing courses. She is the author of Focus on Composition (Oxford University Press, 1978) and the translator of Flight Out of Time (Viking Press, 1974). Her articles on the teaching of composition have appeared in On TESOL '76, edited by John Fanselow and Ruth Crymes, English Teaching Forum, and CUNY ESL Notes. Ms. Raimes has presented papers at the national conferences of the Modern Language Association, the Conference on College Composition and Communication, the Canadian Council of Teachers of English, and TESOL.

LANGUAGE IN EDUCATION: THEORY AND PRACTICE

Volume 1 (1977-78)

1. *Directory of Foreign Language Service Organizations*, by Sophia Behrens. $3.95. (ED 153 503)

2. *The Linguist in Speech Pathology*, by Walt Wolfram. $2.95. (ED 153 504)

3. *Graduate Theses and Dissertations in English as a Second Language: 1976-77*, by Stephen Cooper. $2.95. (ED 153 505)

4. *Code Switching and the Classroom Teacher*, by Guadalupe Valdés-Fallis. $2.95. (ED 153 506)

5. *Current Approaches to the Teaching of Grammar in ESL*, by David M. Davidson. $2.95. (ED 154 620)

6. *From the Community to the Classroom: Gathering Second Language Speech Samples*, by Barbara F. Freed. $2.95. (ED 157 404)

7. *Kinesics and Cross-Cultural Understanding*, by Genelle G. Morain. $2.95. (ED 157 405)

8. *New Perspectives on Teaching Vocabulary*, by Howard H. Keller. $2.95. (ED 157 406)

9. *Teacher Talk: Language in the Classroom*, by Shirley B. Heath. $2.95. (ED 158 575)

10. *Language and Linguistics: Bases for a Curriculum*, by Julia S. Falk. $2.95. (ED 158 576)

11. *Teaching Culture: Strategies and Techniques*, by Robert C. Lafayette. $2.95. (ED 157 407)

12. *Personality and Second Language Learning*, by Virginia D. Hodge. $2.95. (ED 157 408)

Volume 2 (1978-79)

13. *Games and Simulations in the Foreign Language Classroom*, by Alice C. Omaggio. $5.95.

14. *Problems and Teaching Strategies in ESL Composition*, by Ann Raimes. $2.95.

15. *Graduate Theses and Dissertations in English as a Second Language: 1977-78*, by Stephen Cooper. $2.95.

16. *Foreign Languages, English as a Second/Foreign Language, and the U.S. Multinational Corporation*, by Marianne Inman. $4.95.

17. *Testing Oral Communication in the Foreign Language Classroom*, by Walter H. Bartz. $2.95.

18. *Intensive Foreign Language Courses*, by David P. Benseler and Renate A. Schulz. $3.95.

19. *Evaluating a Second Language Program*, by Gilbert A. Jarvis and Shirley J. Adams. $2.95.

20. *Reading a Second Language*, by G. Truett Cates and Janet K. Swaffar. $2.95.

21. *Chicano English*, by Allan A. Metcalf. $2.95.

22. *Adult Vocational ESL*, by Jo Ann Crandall. $3.95.

To subscribe to the complete series of publications, write to the Publications Department, Center for Applied Linguistics, 1611 North Kent Street, Arlington, Virginia 22209. The subscription rate is $32.00 per volume. Titles may also be ordered individually; add $1.75 postage and handling. Virginia residents add 4% sales tax. All orders must be prepaid.